

SCENE I.—Morning on the Cornish Coast.

No. 4.

SCENA (MERLIN) AND MALE CHORUS.

Moderato non troppo lento, ma tranquillo. ♩ = 72.

p

p

(Merlin comes out of a cave in the rocks,

p

and looks seaward.)

sempre p

MERLIN. *Recit. Quasi a tempo.*

p

Now fair . . . has come the morn-ing

dim.

from the east, With sun - light clothèd, as a bride whose robe Is tis-sue shot with silver ;

in her train The Zephyrs sport,

all toy - ing with the Sea, That wreathes his an - cient face in

smiles, While out, be-hind the gau - zy

veil which blends The sea and sky, a ves - sel

poco rit.

p

p

a tempo.

pp

p

N

p

poco cres.

seems to hang in air, Yet ev - 'ry mo - ment draws to

sempre p

Ped.

p

clear - er view, . . . Like har - vest moon new

mf *p*

ri - sen. What art thou, white-wing'd o - cean fay? Full

dim. *p*

sure no hand of mor - tal made thee, but thou cam'st wave-born, And rest-eth on thy

sempre p

mf *p*

mother's breast . . . se - cure. . . Hi-ther, my bird, so I may

view thy crest, Which now ap - pears as though a flower Had o - pened,

that a god - dess might e - merge.

poco rall. *a tempo.*

p *colla voce.* *p a tempo.* *Ped.*

What! dost pass me by con-temp-tuously, With mock o - bei-sance?

RECIT. mf *p* *Poco più vivo.* *Poco più vivo. ♩ = 88.*

f *Recit.* *p*

Thou my pow'r shalt know, In loss of all thy

mf *p ma marcato.* *cres.*

beau - ty and thy pride, . . . So soon love turns to hate, . . . when

love is scorned.

Molto allegro con fuoco.

Molto allegro con fuoco. ♩ = 144.

Spi-rits of storm, a - wake! . . . Come

forth on sha - dow-ing wing! By the sign which now I . . .

. make, Your cav-erns in the north . . . for - sake, . . .

And hi-ther bring the fierce winds, for your mas - ter's sake. . . .

Spi-rits of storm!

slaves of my power! A - rise . . . and come;

mf poco rit. 'tis now your hour. . . *Molto più presto.* (Storm clouds sweep down from the North. The scene darkens.)

Molto più presto. ♩ = 100.

p *cres.*

SPIRITS OF STORM.
TENOR. *mf* Mas - ter, we're here! Holding the tem-pest

BASS. *mf* Mas - ter, we're here!

f p

The musical score is written for a vocal soloist and piano. It consists of several systems of staves. The vocal line is in a single staff, and the piano accompaniment is in two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the vocal staff. The score is divided into sections by bar lines and includes performance instructions in italics.

in our hands, And the red bolts that naught with - stands.

Holding the tem - pest in our hands, And the red bolts that

naught with - stands. Though in ter - ror shrinks the world, Far or

near, Though in ter - ror shrinks the world, Far or

near, Though in ter - ror shrinks the world, Far or

near, Speak, and thou shalt

near, Speak, and thou shalt

sf p marcato.

cres.

see them hurled ! . . .

see them hurled ! . . .

f

8va

O MERLIN. *mf*

Pass, and as ye sweep O-ver the vex - ed deep,

sfz

f

p

Loose wind and thunder and hail, On yon ship with the shi-ver-ing sail.

SPIRITS OF STORM.
TENOR.

p

A-way ! *p* Swift to o - bey !

BASS.

A - way ! Swift to o - bey !

p

The image shows a page of a musical score for the song "The Storm" from the operetta "The Pirates of Penzance". The score is written for voice and piano. The lyrics are: "Thunder and hail, On yon ship with the Loose wind and thunder and hail, On yon ship with the shi-ver-ing sail!". The music features a key signature of one flat (B-flat) and a 3/4 time signature. The vocal line is in the soprano register, and the piano accompaniment is in the bass register. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *p* (piano) and *sempre p* (always piano). There are also triplets and slurs indicated in the piano part.

shi-ver-ing sail! A - way, a - way!

p *dim.*

[illegible]

(The storm breaks, passing rapidly away in the direction of the ship.)

Sva.....

ff *ff*

First system of musical notation. Treble and bass staves. Treble staff has triplets of eighth notes with accents, marked *sempre ff*. Bass staff has eighth notes with accents.

Second system of musical notation. Treble and bass staves. Treble staff has eighth notes with accents, marked *ff*. Bass staff has eighth notes with accents.

Third system of musical notation. Treble and bass staves. Treble staff has eighth notes, marked *dim.* and *p*. Bass staff has eighth notes.

Fourth system of musical notation. Treble and bass staves. Treble staff is empty. Bass staff has eighth notes, marked *sempre dim.*, with triplets indicated by '3'.

Fifth system of musical notation. Treble and bass staves. Treble staff is empty. Bass staff has eighth notes, marked *pp*. Below the staff is the text *8va bassa*.

Sixth system of musical notation. Treble and bass staves. Treble staff is empty. Bass staff has eighth notes, marked *pp* and *rall.*, with triplets indicated by '3'. Below the staff is the text *8va bassa*. The system ends with *Segue.*

No. 5.

SCENA (MERLIN, NORNA) AND MALE CHORUS.

(The sun shines forth again. The ship has disappeared.)

Moderato tranquillo come lma. ♩ = 72.

MERLIN. RECIT.

mf

Oh! well... the work was done, ye Storm-y Ones,

Recit.

p a tempo.

RECIT.

a tempo.

But was it well to do? the fault is mine That earth con-tains so much of beau-ty less,

Recit.

p a tempo.

NORNA (suddenly appearing).

mf

f a tempo.

And I de-spise my-self.

As well he may Who turns re-

mf a tempo.

sf

- sist-less might a-against the weak.

Thou hast done more and worse.

p
That pretty bark, Which bore at prow a goddess fair and young, Half ri - sen from a

lo - to bloom— the sign Of nev - er - end - ing pleasure and of love—

p *cres.* *mf*
Was bound for Bri - tain's Court with rar - est prize Of chi - val - ry— a

f
Prin - cess from the E - gyp - tian land, Whom Ar - thur des - tined for his pur - est

RECIT. f
knight. Rash man, dost think that heav'n will not re - pay Thy blind and senseless

f *Recit.* *f*

MERLIN.

act? The thing is done, And what heav'n sends must be en -

a tempo. f *p*

3 3 3 3 3

3 3 3 3 3

Poco più agitato.

NORNA. RECIT.

- dured. The thing is done, but there may yet be time To un - do much. The

mf *a tempo.* *p*

Poco più agitato. *a tempo. ♩ = 80.*

sf p Recit. *p*

V

maid ex-haust-ed lies On Scilly's rock-y shore, Be - stir thyself! Prepare thy

poco accel. *f* *poco accel.* *f*

swiftest car while I shall haste On work of res-cue.

f *f*

a tempo. *p* *mf*

a tempo. ♩ = 80. Hither brought by me, The Prin - cess shall by thee be car - ried swift To

sf *p*

V

rall. *Molto allegro.*

where, on banks of Usk, the King holds Court.

Molto allegro. $\text{♩} = 160.$

p *rall.* *pp* *leggiere.*

mf

Boat of Light!

Ped. *

mf *mf*

Pearl of the sea! Come hi-ther, come

pp *Ped.* *

(A Boat appears, glowing with mysterious radiance.)

hi-ther.

sempre pp e leggiere.

(Voices are heard as of an invisible crew.)

pp

1st Bass.

Glow - - ing bright,

2nd & 3rd Bass.

Glow - - ing bright,

pp

Ped.

Rea - dy is . . she,

But

Rea-dy is she,

But whither?

pp

Ped.

* Ped.

NORNA.

Sail a - way

Swift - er than light,

whither?

pp

Where the maiden li - eth.

We o - bey, Spee - dy our flight,

Or the maid-en di - eth,

Spee - dy our flight,

pp

Spee - dy our flight,

Or the maid - - en

Or the maid - - en

(Norna embarks. The

First system of music. It includes a vocal line at the top and two piano accompaniment staves below. The vocal line has a long rest followed by the lyrics "di" and "eth.". The piano accompaniment features a melody with triplets and a bass line with chords. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

pp
di - - - - - eth.
pp
di - - - - - eth.

dim. *pp*

Boat passes swiftly out to sea.)

Second system of music, featuring piano accompaniment. The right hand has a melody with triplets, and the left hand has a bass line with chords and triplets. The dynamic is *pp*.

pp

Third system of music, featuring piano accompaniment. The right hand has a melody with triplets, and the left hand has a bass line with chords and triplets. The dynamic is *sempre dim.* (sempre diminuendo).

sempre dim.

Fourth system of music, featuring piano accompaniment. The right hand has a melody with triplets, and the left hand has a bass line with chords and triplets. The dynamic is *pp*. The system ends with the instruction "R. H." and "Segue."

pp R. H. Segue.